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January
1995

in
TUNE

SOUTH JERSEY'S MUSIC MAGAZINE

on the inside

**The
Silence
Sway
Uphouse
Down**

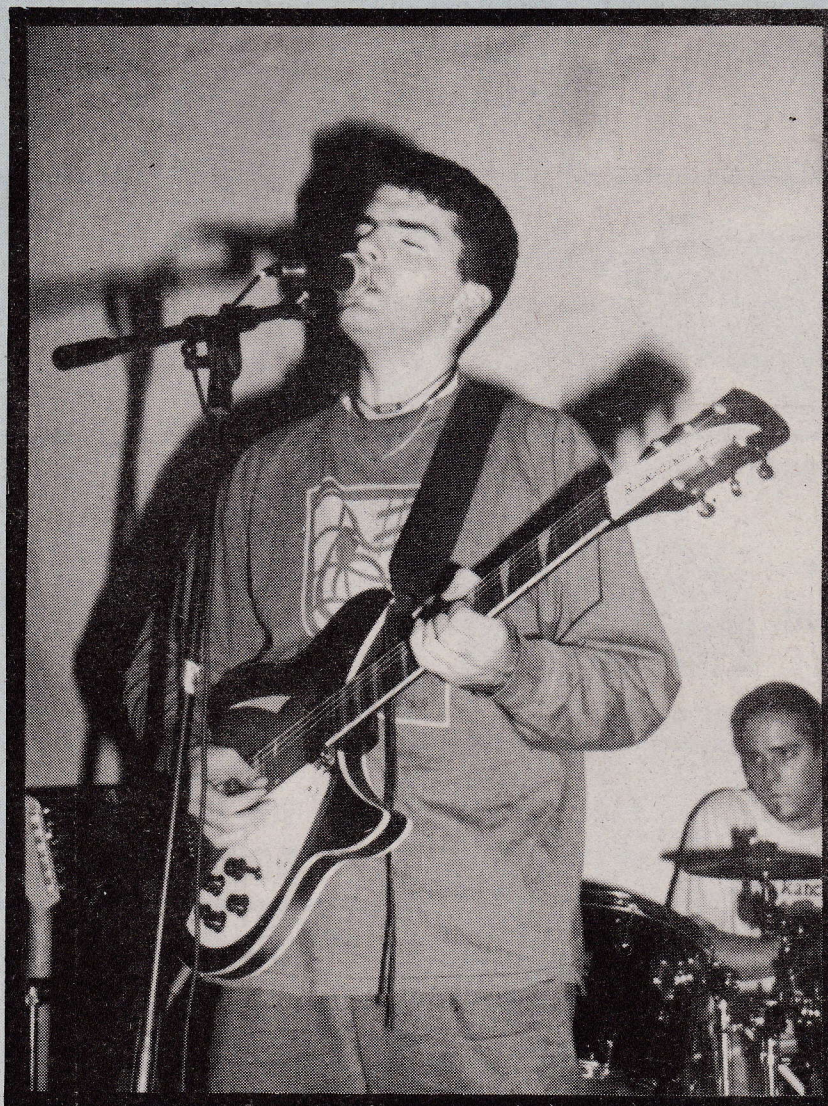
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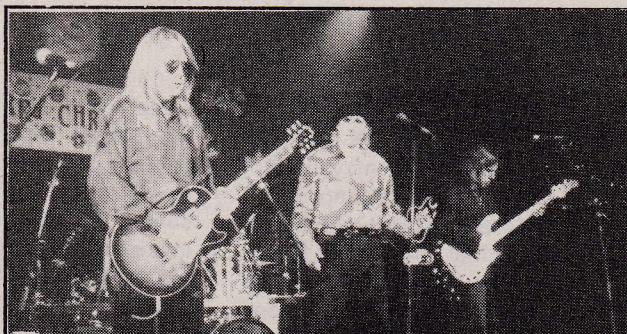
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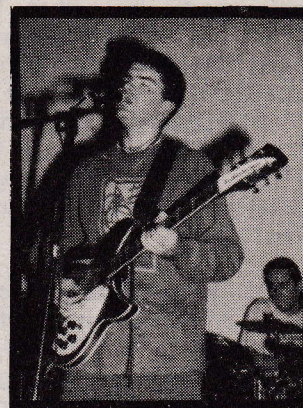
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*On the
Cover:
**Evan
McIntyre**
of The
Silence
See Story
on Page 12
Photo by
Janine Fisher*



THE

WIRE

Hello & Welcome to "The Wire" for Jan. Here are January's B-Days: ME! thirty-something, ZAKK WYLDE (Ozzy, Pride & Glory) 29, GEOFF TATE (Queensryche) 36, PAUL STANLEY (Kiss) 43, robin zander (Cheap Trick) 43.....WEll, I hope all of you had a great holiday! Mine were O.K. considering the death of my Father. Again, I'd like to thank all of my friends for rallying around me to help keep my spirits up & it was great to see you all at my Birthday Party as well!.....Here's the news. pride & glory bassist Jame Lomenzo has left the band to spend more time w/family. His replacement is J.D. DiServio, previously 4 stringin' w/lita ford & vinnie moore.....Look for new faith no more out in March, entitled "King For A Day, Fool For A Lifetime".....king diamond will release his latest disc in the spring, entitled "Spider's Lullaby." (Stop drooling Matt! Ha!).....Get this! knac 105.5 in L.A. (which, in case you haven't heard of the station, is one of the coolest stations in the country for pure metal/rock) has been sold & allegedly is switching its format from aforementioned music to a Spanish language station! What's next? knac RIP!.....Look for CINDERELLA to tour mostly in theaters, kicking off in Jan. in support of their latest offering, "Still Climbing".....Haven't heard too much on this story, but it seems that bon jovi's bassist is no longer with Jon & the boys. I saw them on Letterman, not too long ago, & I thought that the bassist that night was not long time Jovi bassist alec john such. I'll fill you in as I find out.....Check this out! Legendary metal gods motor head were scheduled to perform a free Christmas gig for the troops in Sara Jevo (Bosnia) w/backing from the United Nations, but Lemmy & Head pulled the plug at the last minute, which basically left the organizers f#cked! Guess who came to the rescue?! None other than ex-iron maiden frontman bruce dickinson, who will have done the gig by the time you read this! Kudos to Bruce! Up the Irons, Mate!.....I recently read in a magazine that megadeth leader dave mustaine has allegedly made the other Mega-members sign an agreement that basically states that they won't use their "members" for anything other than takin' a whizz while on tour due to the fact that Dave is now a respectably married man. What does the other members sexual escapades have to do with Mustaine? If he doesn't want to see it, leave the room! That's great that he's happily married. But does that give him the right to turn the other guys into eunuchs??!

On a local note.....I recently spoke with drummer SAM ernst of tribal scream (by the way, thanx again for the B-Day bottle of Mr. John Daniels Bud!) and he informed me, that although they've been laying low, as of late, things are very much happening for them! They welcomed new guitarist rich casello int the "Tribe" of existing members Guy, Ed & SAM & will soon be releasing their debut CD entitled "Game Over." They'll be heading back into the

sweat lodge, er... recording studio on Feb. 5th to lay down new tracks. Good to have you back guys!.....I hope I'm not jumping the gun here, but I believe you're going to see the re-emergence of one of the finest bands in this area very soon!! I'll give you a hint. Here's some of the names involved working together: guitarist bill luderitz & bassist jim masi (Silent Warrior), drummer wade botbyl (Jinx, Aleister Crowley) & vocalist J.T. taylor.....I recently received a fax from producer Bob Kimmel (glad you made the party!) & his partners Vic Stevens & Greg Pordon announcing the expansion of their "Giant Steps" recording Studio. The facility has been offering a 1" 16 track recording deck & recently purchased an A-DAT machine expanding their recording capabilities to 24 tracks, 16 analogue & 8 digital. "Giant Steps" still offers the largest compliment of outboard gear than any studio in the South Jersey area & very comfortable studio atmosphere. Check this out! Rates will not increase! To check into "Giant Steps," give Bob a call (and I've heard & seen Bob at work. I highly recommend checking him out!) at (609) 652-1932.....Last, but certainly not least, IN TUNE MAGAZINE has expanded it's territory into Vineland.....Well, I'm history! C-YA! BOB CONOVER

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Barry Durman, President of Atlantic Rescue Mission and Bob Conover (ME) of CRI Productions, In Tune Magazine, after the presentation of the check from Metal Relief II.

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"CHEATNOTES" ON MUSIC

I begin this month by bidding those of good will a happy and prosperous 1995. The rest of you may go directly to... hello there! While taking down the holiday decorations, I got the opportunity to examine a few of the gifts I received that were not so obviously visible. Among these was a book entitled *Cheatnotes On Life*. An enlightening little tome, it is a collection of little quotations, observations and proverbs that have a bearing on living. While reflecting on some of them, it suddenly struck me that this same sort of book dealing with music would be useful. I have not the time nor the inclination to run around collecting and translating these types of observations and witticisms, so such a book will not be assembled by this writer. However, there are a few that come immediately to mind, so I'll share those with you here. Feel free to collect your own and trade them with others. It just may help.

1. "In every work of genius, we recognize our own rejected thoughts." I can't tell you how many times I've heard some great song or other and therein was a little hook or riff that I'd thought about using but then tossed off as being too stupid or boring. Somebody else is now making big bucks with the same stupid boring idea. You too? Moral: never underestimate the stupidity of the music industry... or the audience.

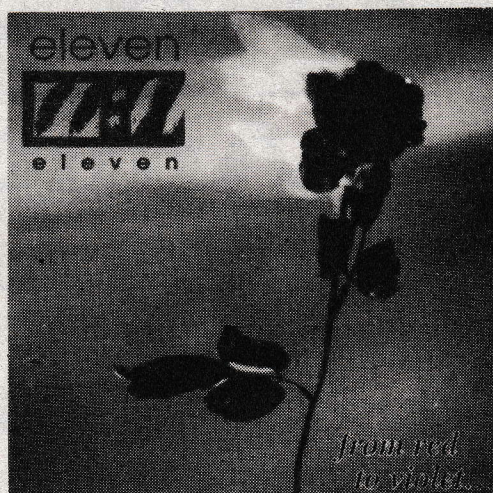
2. "No amount of genius can overcome a preoccupation with detail." In writing or arranging music, it has most often been the quickly and instinctively created piece that has been the most effective. The ones we labor over for days or weeks often turn out to be the weaker for the labor. Worst of all is the great idea that feels great but, after "polishing" and reworking it, the effectiveness of the idea is lost in the details to the point that we discard the entire idea wondering what we ever heard in it. Moral: If it ain't broke, don't fix it.

3. "To estimate the time it takes to complete a task, estimate the time you think it should take, multiply by two, and change the unit of measure to the next highest unit. Thus we allocate two days to complete a one hour task." This one has proven true for just about everything I've ever been involved in while creating or recording or booking gigs. The last time I sat down to write a lyric, it took forty hours - five eight hour days - to put something together that I thought should be done in twenty minutes. I also quite clearly remember negotiating a booking that should have taken about three weeks. Took six months it did! Remember this adage in your own dealings, and you'll always be on time.

4. "What really matters is the name you succeed in imposing on the facts, not the facts themselves." The Allman Brothers Band, Lynyrd Skynyrd, and Creedence Clearwater Revival songs are passed off by bands in clubs

as "country music." Funny. In 1972, the fans of these bands would have lost their lunch to hear that description. They were "Southern rock" or some other such nonsense. That's how it was sold then. Now it's sold as something else. It's a bit akin to giving your kid pork chops and telling him or her that it "tastes just like chicken." Moral: If you've got stuff that you want to sell to a specific public, then work on selling it to that public in terms they identify with. It doesn't matter if you think you're playing heavy metal. You can sell it as "alternative" if you work at labeling it so.

I could give you a few dozen more of these fairly easily, but you get the idea. It's a sad time when things are as twisted as they are, and though I personally stand against the trends evident in the modern scene, it is obvious, to me at least, that we often times must adopt the ways of the enemy in order to defeat that enemy. Ah, the wonders of that uniquely American philosophy of pragmatism... but that's another column. It's a new year. Try to do something to improve the scene. If you have to use these kinds of strategies, particularly #4, so be it. Just remember that in becoming like the enemy, it's very easy to become the enemy. Have a happy one.



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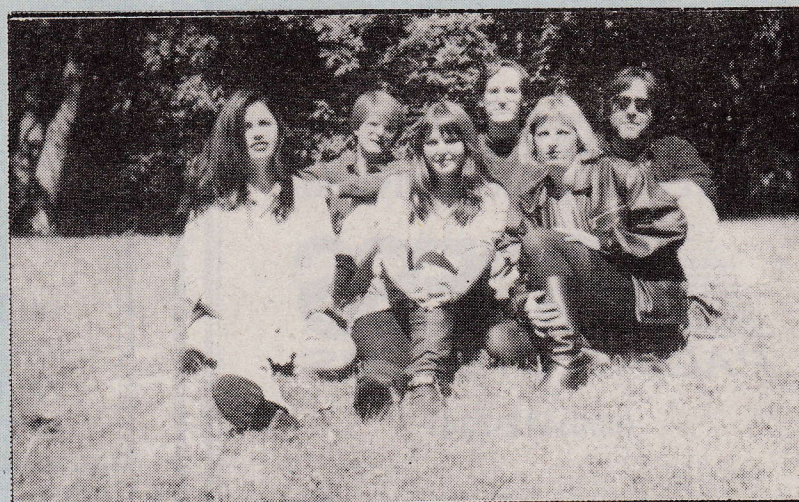
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BANSHEE'S

WEDNESDAY NIGHT MADNESS

by Gina Mason

Oh the holidays! College students home for their good cheer and to forget those finals they just foiled, fudged, failed or cliff-hangers awaiting their return. Then there are the expert parents, who claimed they wouldn't, but did get that one toy that makes those eerie noises, that make Rosanne's rendition of the Star Spangled Banner a welcomed listen. Then the average home-for-the-holiday crowd, who had a little too much of last year's fruitcake and not enough of that good ol' fashioned eggnog to ward off the taste.

So where do all of Santa's misfits go to get back their integrity? I'm clueless! In fact, I don't think the true misfits even care, but they sure know how to have fun and the place to be. So mix in the outcasts, add in a dash of weirdness, maybe a sprinkle of romance, blend in some good music and bake it all up at Crilley's Circle Tavern on Wednesday Nights? This I had to see for myself.

Off I went, Wednesday, December 28, not knowing what to expect for not only a Wednesday, but the one amidst the ever-dreaded holiday season. The band, the usual Wednesday Night, Banshee up on stage, acting like the wall-to-wall crowd was a little out of the norm. However the consensus is in and Wednesday Night with Banshee has found a home to not only the holiday wanderers, but those in search of the ultimate mid-week party.

With the summer crowds off somewhere warmer, the winter crowd has decided to crank up the heat on Wednesday night and with Banshee's all nut cast, the temperature is soaring. Of course, this ensemble of characters includes some decent musicians with some noteworthy talent and an incredible way to put their talents out on display. From comedy to actual singing and playing instruments, these guys know how to handle their audience, or at least make you think they can.

Of course, each has their own unique way of expressing himself. Guitarist Fran Duffy not only runs around the crowd and all over the bar, but



(photo by Ed Mason)

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utilizes his facial features almost as well as his guitar licking. Bassist Todd Shallcross acts goofy and intense, depending upon the moment and the song. Guitarist Dave Landry, a hired hand for a few months, fits like a glove and looks like a true rocker up on stage. Drummer Frank Maione, who's new to the band, who also plays with the ever-popular Thriller, is definitely a piece of work on the skins. Frank has also proven himself to be a pivotal asset to Banshee's recent success. Mix up these four characters with yet another personality variation, singer Mick Bodine and the cast is complete.

Now, this band may have personality to make people want to see them, but for me, you got to have some good tunes to keep me happy. That's when I realized, I was just gonna go with the flow. With greats from Stone Temple Pilots, Radio Head, Pearl Jam, and many others, the crowd was exhilarated and so was I. Of course this does tend to happen when the singer has a wide range of vocals, not to mention the other vocal talents of the group, mainly backing, however Todd did amuse the audience with Rage Against the Machine's "Killing in the Name," where the crowd went berserk.

From start to finish Banshee made everyone's holiday season a little more merrier. However, I was most impressed with their singular instrumental expertise in their finale, which Mick orchestrated amongst each of them according to his own will, bouncing back and forth between guitars, drums, and total chaos, yet through the confusion, true genius was spotted. Yes, even on a Wednesday!

If you're looking for a certain something to liven up the week, catch the Wednesday Night Madness at Crilley's Circle Tavern in Brigantine with Banshee.



Mick Bodine



Fran Duffy



Todd Shallcross



Frank Maione

(photos by Ed Mason)

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Uphouse Down, SWAY & The Silence

Rock in New Year's Early at Westmont Theater

By: Janine Fisher

A showcase of original alternative bands is becoming an annual Eve's Eve affair at The Westmont Theater in Audubon. December 30 brought a second year of great performances to the Arts Center in an all-ages show organized by the band "The Silence". A new twist was added to this year's event by including showings by area Artists, blending the Performing and Visual Arts to give a Mixed-Media flair to the show. The other bands featured along with "The Silence" were "SWAY" (formerly "Gladhouse") and "Uphouse Down". All three bands played their hearts out as they pumped out original tunes worthy of notice. Somebody must be noticing as the show had some impressive sponsors, for which all the participating bands are grateful. Sponsors included: Sam Ash Music, Tunes Record Store, Woodstock Trading Company, Tan America, and WXPB Radio.

Throughout the show, paintings, sculpture, photographs and poetry were on display to add to the Artistic aura of the event. Artists featured included: Dan Rocker (Paintings), Jen Bortz (Paintings), Mike Ciccotello of "The Silence" (Paintings, Paper Mache Masks), John Judge (Paintings and Poetry), Mike Fitzgerald (Mixed Media), Bill Oberlin (Newsprint Collage Portrait), Janine Fisher (Black & White Landscape Photographs), Charlene Perkey (Paintings) and Courtney Malcarney (Photographic Slide Show).

But the primary focus of the evening was clearly the music, and it was great to have a chance to see area bands play with such passion. Furthermore, it was refreshing to hear original music at a time of year when everyone else seems to be playing covers.

Uphouse Down

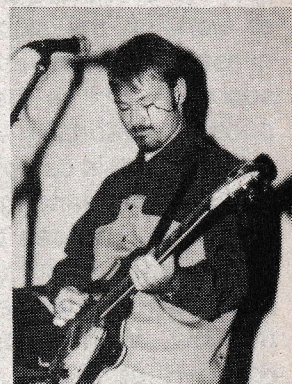


The show kicked off with "Uphouse Down", a three piece band based out of Palmyra. These guys had the crowd in the mood to rock in almost no time. They have also performed in New York City at CBGB's and The Bitter End, and in Philadelphia at J.C. Dobbs and Khyber Pass. They already have a CD sampler of five original tunes and are currently recording another, which will surely be worth watching for.

SWAY



Adam Michel
Lead Vocals & Guitars



Chris Powers
Guitars & Vocals



Stephen Koch
Bass & Vocals



Bob Weir
Drums & Guru!

"SWAY" jumped right into things following "Uphouse Down". This New York City based band used to perform as "Gladhouse" and were featured at In Tune's November, 1993 Showcase. They also performed at last year's Eve's Eve show along with "The Silence". In addition, both of these two bands had the thrill of playing with renowned performers "The Ocean Blue" in the Washington D.C. area last spring. Since then, "Gladhouse" has become

"SWAY" - they parted ways with their old singer, and Guitarist Adam Michel took over lead vocals quite impressively. Playing all new material, it's clear they've been working hard and it has paid off. Since the Eve's Eve show in Audubon, they made their New York City debut at The Spiral on January 4, and have other upcoming NYC shows at The Pozo Lounge on January 31 and at The Spiral on February 4. With all the playing, writing and recording they've been doing, one can only hope for an upcoming CD, which would be a welcome follow-up to their excellent 1993 CD-EP (recorded as "Gladhouse").

Photos by Janine Fischer

The Silence



Evan McIntyre
Guitar & Lead Vocals



Tim Malcarney
Drums & Vocals



Dean Sharon
Bass & Vocals



Mike Ciccotello
Keyboards

The show's organizers, "The Silence", had a truly warmed up crowd by the time they took the stage. Their show, complete with stage smoke, a Photographic Slide Show and TV monitors with video footage, had the crowd down front and dancing in no time. The Cherry Hill based group played new music and one tune from their 1993 CD and these guys put on an outstanding performance. They have been in the company of some great national acts as well, performing, as mentioned, with "The Ocean Blue" along with "Gladhouse" last spring. They have also played with "The Connells" and are sure to have similar great company in the future. The band is currently recording new material and will be performing in the Washington D.C. and Maryland area over upcoming months. They will also make live recordings of the Eve's Eve show available to anyone who sends them a blank cassette tape.

By the end of the show, all were in a happy musical mood, an Artistic feeling was in the air, and all the performers, artists and fans had gotten inspired by each other. Let's hope this eclectic gathering truly does remain at least a once-a-year event.



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COMMON SENSE GUITAR CARE

by Ernie Trionfo

There's an old adage that claims "an ounce of prevention is worth a pound of cure." In layman's terms, this simply means that it's better to do proper maintenance now, than to face large repairs in the future. [Changing the oil in your car, for example, helps prevent engine problems down the road (no pun intended) Regular exercise and a healthy diet help prevent heart disease. Brushing your teeth helps prevent tooth decay. The list is endless and, in almost every case, the precautions are considerably cheaper to deal with than the problems they help avoid.]

With this in mind, here is a list of basic maintenance tips for guitar owners:

1. Get a good case. Soft shell cases are inexpensive and gig bags are convenient, but neither protect the instrument from weather or impact, the way a well built hard shell case can.

2. Try to avoid extremes in temperature and humidity. Excessive heat can soften glue joints, causing necks and bridges to pull away. Freezing temperatures can cause cracks in the finish. High humidity can cause warpage, rust hardware and ruin electronics.

3. Sudden changes in temperature should be avoided, but when that's not possible, allow the guitar time to adjust to the new climate before opening the case. Example: It's mid-January and the temperature is 20 degrees. You have a gig forty minutes away. The car is filled with musicians, roadies, and pizza, so your axe rides in the trunk. When you get to your job you find that the stage lights, the thermonuclear heater and your boss' six foot cigar have all combined to raise the room temperature to 85 degrees. DO NOT OPEN the case for at least 15-20 minutes. The sudden change will cause condensation and you'll be wiping moisture off of your instrument for the next 45 minutes. This applies to the reverse situation as well. (hot trunk, air conditioned room)

4. Keep a small bottle of lemon oil handy and once every 4-6 weeks wipe down your fingerboard with it. The oil cleans and reconditions the board.

5. String lubricants, such as Finger Ease and Fast Fret, can cut down string noise and friction, but if used too much, they can foul up frets and fingerboards.

6. If possible, use a surge protected power strip when playing amplified. A spike in the power can blow a pickup.

7. Get in the habit of wiping down your guitar when you're finished playing. Sweat can leave traces of salt, which can dry out fretboards and corrode hardware.

8. Bridges and tremolos should be cleaned and oiled periodically. Use a toothbrush to clean the parts and regular household oil to lubricate.

9. Check the strap buttons regularly. If they are loose, tighten them. If they are stripped, replace them. A ten dollar replacement fee is better than a two hundred dollar broken neck repair.

10. If you have active electronics in your guitar, always unplug it when it's not being used. This saves battery life.

11. When storing an instrument for a long period of time, (6 mos. or more) tune it down one whole step. Don't remove the strings. This could cause the neck to bow backwards.

12. Don't touch the truss rod unless you know what you're doing and even then think about it first. Broken truss rods are expensive to fix and in most cases they can be avoided by exercising restraint.

These tips are by no means guaranteed to protect your guitar from every ailment. They will, however, minimize the amount of time your instrument spends out of your hands and in those of a repairman.



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IN-TUNE GIRL OF THE MONTH-MAGIC



Photo by Tom Angello, Jr.

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Saturday, January 28th



IN-TUNE NIGHT

Featuring

Moments Notice (pictured)

Fabulous Menzel Bros.

The Laura Shawen Band

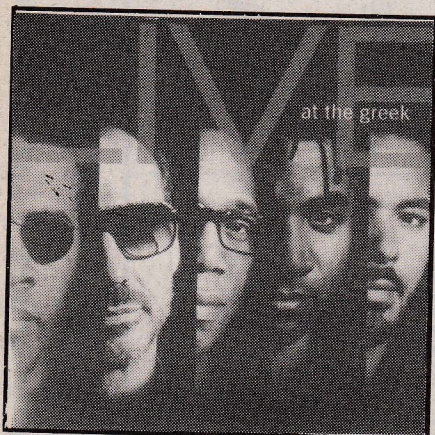
January-February Entertainment Calendar

SUN	MON	TUE	WED	19 THURS	20 FRI	21 SAT
CANNON BALL PUB & GAME ROOM featuring Pool Tables, Dart Boards & Games				THRILLER \$1.00 Drinks 9:00 to 11:00 NO COVER	Banshee NO COVER	THRILLER NO COVER
22 \$1.00 Drinks 9:00 to 11:00 NO COVER	23 NO COVER THRILLER 8-piece Horn Band \$1.00 Drinks 9:00 to 11:00	24 Alternative Nite \$1.00 Drinks 9:00 to 11:00 NO COVER	25 BANSHEE \$1.00 Drinks 9:00 to 11:00 NO COVER	26 THRILLER \$1.00 Drinks 9:00 to 11:00 NO COVER	27 SPAZ KATZ NO COVER	28 In-Tune Night featuring Moments Notice Fabulous Menzel Bros. Laura Shawen Band
29 \$1.00 Drinks 9:00 to 11:00 NO COVER	30 NO COVER THRILLER 8-piece Horn Band \$1.00 DRINKS 9:00 to 11:00	31 Alternative Nite \$1.00 Drinks 9:00 to 11:00 NO COVER	1 BANSHEE \$1.00 Drinks 9:00 to 11:00 NO COVER	2 THRILLER \$1.00 Drinks 9:00 to 11:00 NO COVER	3 TBA	4 Triple X NO COVER
5 \$1.00 Drinks 9:00 to 11:00 NO COVER	6 NO COVER THRILLER 8-piece Horn Band \$1.00 DRINKS 9:00 to 11:00	7 Alternative Nite \$1.00 Drinks 9:00 to 11:00 NO COVER	8 BANSHEE \$1.00 Drinks 9:00 to 11:00 NO COVER	9 THRILLER \$1.00 Drinks 9:00 to 11:00 NO COVER	10 ROSE HILL NO COVER	11 Banshee NO COVER
12 \$1.00 Drinks 9:00 to 11:00 NO COVER	13 NO COVER THRILLER 8-piece Horn Band \$1.00 Drinks 9:00 to 11:00	14 Alternative Nite \$1.00 Drinks 9:00 to 11:00 NO COVER	15 BANSHEE \$1.00 Drinks 9:00 to 11:00 NO COVER	16 THRILLER \$1.00 Drinks 9:00 to 11:00 NO COVER	17 TBA	18 TBA

March 3rd
In-Tune Nite
March 4th
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C.D. REVIEWS



STANLEY CLARKE AND FRIENDS: LIVE AT THE GREEK

Artist: Stanley Clarke
Label: ???
by Conchetta

If Jazz was liquor, this performance would be Gran Marnier.

First track, first side finds surprised and delighted ears: "MINUTE BY MINUTE," an instrumental version of the old Michael McDonald release (sans the anal retentive vocals).

STA saxes, blown by Najee, are sweet, trailing things - brass flights of fancy with sparkling glints of genius! By the time you've been lured in by the keyboards and sax, you're primed for THE BASS GUITAR OF THE BEYOND-LEGENDARY STANLEY CLARKE!

Both acoustic and electric basses are soft warm pillows on which the rest of the work rests comfortably. I could write paragraphs about the plucky detail of Clarke's bass playing, but I'm only allowed 300 words here. Suffice it to say that, as in his past endeavors, Stanley Clarke's lively, interesting, intimate style will not disappoint you!

Once you've been drawn into all of THAT musical goodness, there's still the ribbon of acoustic and electric guitar tying the whole package up, neat and cool, thanks to the happy fingers of Larry Carlton (ex-Crusader and Mahavishnu Orchestra alumnus).

But wait! There's more! Percussion by Billy Cobham! It doesn't get any better than this for those of you who are old-soldier Crusaders fans. Billy Cobham and Larry Carlton on the same stage as Stanley Clarke, Deron Johnson, and Najee is a slick feast for the tasteful and appreciative ear. Cobham's drumwork is a finely woven blend of restraint and accuracy combined with all out watch-my-rototoms-and-cowbell-here-comes-the-crescendo percussion!

"MINUTE BY MINUTE" was just the teaser: "STRATUS," "BUENOS AIRES," and "ALL BLUES" can draw unsuspecting listeners into an irreversible addiction to Jazz. Especially "ALL BLUES," a virtual musical seduction!

I give this recording ten licks on the open B - for BLUES and BASS, and Best live jazz of '94!



WEEZER

Artist: Weezer
Label: DGC
by Jim Santora, Jr.

California's Weezer is the greatest rock band in the world? This may be questionable at first, but here are some points.

1. What other band can combine 60's rock, Ramones-style punk, semi-metallic chords and The Cars? (Cars' frontman Ric Ocasek produces this debut release)

2. What other alternative bands admit to listening to heavy metal bands like Quiet Riot?

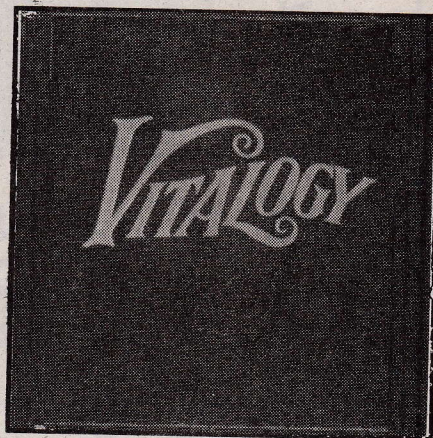
3. What band sounds nothing like the rest of the alternative heap?

To put it simply, Weezer is one large mega-speaker's worth of loud guitars, precise melodies and Devo-style lyrics that will run in your head for a long time after a few listens.

The best track and the catchiest of the ten is "Buddy Holly." The beginning lyrics seem to come off like a rap song: "Why are these guys, dissin' my girl, why do they gotta front, What did we ever do to these guys, for them to be so violent" is purely classic.

Other tracks, like "Unsung: The Sweater Song," the Ned's Atomic Dustbin sounding "My Name Is Jonas" and "Surf Wax America," (Which could be a Beach Boys song if they were hard-core) just rock out.

Weezer is that fun party band you always wanted to rock your summer house party. It's about time a band has gotten away from writing depressing lyrics, trying to reform America, and sound like Nirvana. Weezer just play fun contagious rock n' roll.



VITALOGY

Artist: Pearl Jam
Label: Epic
by Jim Santora, Jr.

Every band has a dark side, but rarely do we see that side of the band. Most recently, we saw it in R.E.M.'s "Monster" and now in Pearl Jam's latest, "Vitalogy." A deeper, darker sound which sounds more like 1991's smash "Ten" than last year's "Vs."

Pearl Jam comes out this time with another dose of creative rock songs. The opening track, "Last Exit," comes out in vintage PJ form, a crazy spontaneous intro, then it's vocalist Eddie Vedder providing the philosophical opening lines with the patented PJ groove. "Spin The Black Circle" and "Whipping" show a much thrashier side of the band, proving they can still punk out.

Clearly the best track is "Not For You." This is full throttle rock n roll and only Pearl Jam can give it to you. When Eddie Vedder screams "This is not for you," he means it.

The dual guitars of Mike McCready and Stone Gossard are extraordinary, with everything staying tight by the excellent playing of bassist Jeff Ament and drummer Dave Abbruzzese.

Other tracks like "Corduroy" are perfect for the cruise down the highway (much better than S.T.P.'s "Interstate Love Song"), while the slower tracks, like "Nothingman" and "Better Man," emphasize the soul of Vedder's voice and the meaning that is brought out in his lyrics.

Pearl Jam also gives us a weird side we haven't seen since The Beatles on "Bugs." This track also features Vedder playing the accordion for an added twist.

Pearl Jam is by far the rock band of the 1990's, continuing to put out great, creative trend setting rock, putting them ahead of their counterparts.



C.D. REVIEWS



MOTHER ARE YOU MAD?

Artist: Planet Hate
Label: Energy Records

by Mr. Frost

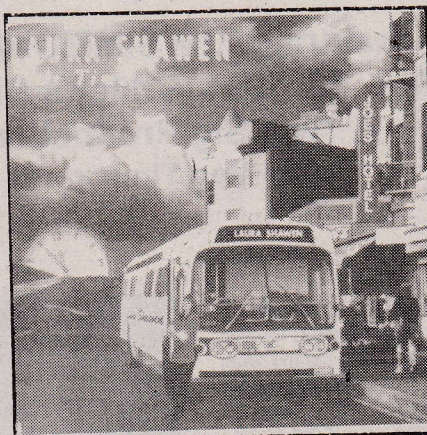
Have you ever found yourself caught in a "Deja Vu Loop?" Let me try to explain, I'm currently on my fourth attempt at trying to write this review. Why you ask? Because I keep hoping that one of these times this CD will have some kind of musical resemblance. Instead, it's like one of those nightmares, where no matter how fast you think you're running, you just can't escape that three-legged booger with high heels.

Now you're probably wondering why anyone would subject themselves to this much torture. Simple, the purpose of a review is to inform consumers what is hot and what is not. My mother always said, "...unless you have something nice to say..." I'm sure you know the rest. Well, it took a lot of convincing from both my colleagues and the editor to break my mother's golden rule and be as honest as possible.

"Mother Are You Mad?" is the debut release from Planet Hate, a New York based quartet with a message, "...hate seems to be inescapable..." and a concept, "...be good to each other and respect the earth..." Appears to be the ingredients for a solid "theme" band. (Once upon a time, there was a band named Stryper...let history tell the story.)

Forgive me, I strongly believe that music is an excellent source of communication between one and the masses. There are more important issues which we should take into consideration. However, it's next to impossible to hear Planet Hate's message with an intolerable vocalist.

Perhaps the band should have spent less time on their CD packaging, (which is one good thing: recycled paper, soy ink, etc.) and more time on rehearsals. Hell, maybe even a few singing lessons. (Who am I kidding? Many more than just a few lessons.)



THIS TIME

Artist: Laura Shawen
Label: Old Glory Records

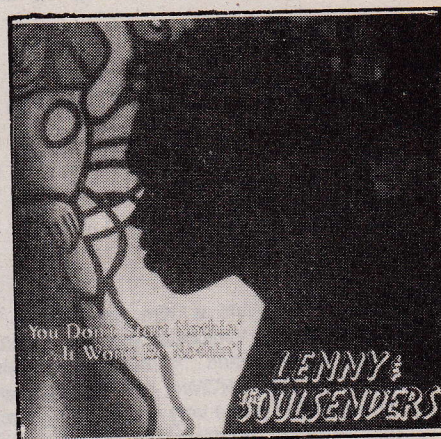
by Gina Mason

When first listening to *This Time*, I immediately associated Laura Shawen with some of the earlier folk singers from the late 60's and early 70's genre. Just add in a little more of a rock base, laced with an appropriately orchestrated violin and there you have Laura Shawen. Her style varies slightly from song to song, yet keeping a melodic rhythm throughout.

The title track, "This Time," expressed a soft country rock sound, while "Rip" and "Guilty" took a more pop-rock sounding turn. In "Footfalls" and "Say The Word" the elegance of Helen Hausmann was prevalent with her intertwining violin playing. Of course, for me ballads are always a preference, and Laura didn't let me down with the ever-melodic "Evie."

Laura considers her music "SWIRL" - "a mix of gritty rock, raucous pop, an occasional country twang, and a layer of classically-influenced violin." Now this is all held together with her so-called "earth mother" vocals. She is definitely all of that and more. Although her style is synonymous with some of the classic folk artists of decades gone by, her music is a stable refreshment of mind and spirit. In essence, her music is like the soft easy chair in the reclined position, where you can just sit back, relax, and just take a breather from the perplexities of everyday living. Of course, you may not have the time to kick your heels up and relax in your favorite chair, but a listening substitute might prove to be just what you need to forget about your troubles.

From start to finish, this CD offers an alternative to the music of today and refreshing additions to the music of the past. As your musical taste takes on different forms, why not add a little SWIRL to your collection?



IF YOU DON'T START NOTHIN'.....

IT WON'T BE NOTHIN'!

Artist: Lenny & The Soulsenders
Label: Love Rooster Productions
by Meg Timsón

This CD features more musicians than you can count on both hands and feet. Twenty-three in all, to be exact. It is a collection of some of the best blues music ever produced, including "Walking The Dog," "Big Boss Man," "Drink Muddy Water," and "Crosscut Saw." It includes performances from Sonny Rhodes, Dave King, Joe "TJ" Collins and Daryl Bridges, among many others. Lenny Gordon - "The Jamaican Love Rooster" brings to these tunes something extra. He injects a subtle, slight (yet effective) bit of REGGAE (yes, REGGAE) into them. Imagine the blues, great blues times such as these, with a little tinge of reggae interspersed - and it works very well.

Lenny pays homage to the greats that have inspired him - Bill Withers, Robert Johnson, B.B. King, Stevie Ray (a very cool version of "Pride n' Joy" is included on this CD), Johnny Clyde Copeland, and others. He assembled a musical unit consisting of anyone who wanted to join in and jam these tunes out with him. He considers them all to be "SOULSENDERS." He set out to make a point with this CD. "A tribute to my predecessors...The Blues, She's wearing a real nice coat these days. If I can help to put a trim it or a button, I'll be happy." Well, he did. The guy's got a great philosophy. 'It ain't nothin' without the blues.'

This CD is a must for the serious blues collectors. Try to catch a live performance of Lenny & the (original) Soulsenders sometime at the Middle East, Chestnut Street, Phila., PA. I plan to do that. I have to. When you listen to this CD, you'll understand why.

ATTENTION BANDS

Have your CD reviewed in In-Tune. Send to P.O. Box 333, Northfield, NJ 08225.

SAVOY BROWN

featuring KIM SIMMONDS

Friday, Dec. 16, 1994 Crilley's Circle Tavern

A Twin Sig Production

by Meg Timson

SAVOY BROWN is Kim Simmonds. Or Kim Simmonds is SAVOY BROWN. Whichever way it is written, doesn't matter, the two names go hand-in-hand. As the unyielding driving force behind what the band SAVOY BROWN has always been, SIMMONDS has yet again assembled some very fine talent to complement him on another attempt to be the "hardest working blues band" around. If the show I saw was any indication of how well these guys will do, my guess is that the 1990's version of SAVOY BROWN is as good as any assemblage has ever been.

Simmonds still plays the "boogie-based rock and workman-like blues" as he always has: Confident, casual, serious. He also sounds as fresh as he did a couple decades ago when he formed the first SAVOY BROWN band. Now he's united himself with three skilled musicians: bassist Jim Heil, drummer Dave Olson, and harpist & vocalist Pete McMahon. Together, they put on a kick-ass show that their audiences will appreciate for a long, long time.

On December 16th, I got to Crilley's pretty late. The band was breaking between sets and realizing I had missed the first, I initially felt a little cheated. I wanted to see SAVOY BROWN fresh and raring to go, not half worn-out and half done. However, what I got to hear was a band that may have saved their best for last.

Their first song, "I'm Tired," was a mixture of blues and boogie, starting out with some good harp by McMahon and finishing out with a series of guitar riffs that Simmonds and McMahon played off of each other in succession to lead right into "Too Much," song #2. This was a more bluesy tune, with Simmonds' guitar hailing predominantly, while McMahon belted out typical blues lyrics like "Too much of a good thing goin' on last nite." (There's always at least one tune laced with humor at almost every blues show - this was it.)

"Worried Man," a new song written for their new CD (due out this month) had Simmonds playing slide. Several members of the audience stood at the front of the stage and just watched, as though they were wondering whether or not the awesome sound they were hearing was really coming from the guy who was just an arm's length away. Simmonds captured our hearts with this tune - playing eloquently; flawlessly. "Love Will Do" and "Big Surprise" continued the mellow, bluesy trend, where McMahon proved himself to be quite an accomplished blues vocalist, a good frontman for the band, and a talented harpist. His voice never wavered throughout the melodic and soulful songs he performed.

"You Don't Love Me" brought the boogie rock sound. Sung by Simmonds, this tune got feet moving and hips swaying. Audience members couldn't stay in their seats any longer and the dancing had begun. Towards the end of this tune, with just guitar and drums, McMahon decided it was time for us all to get involved and enticed us to clap along to the beat. Not many hands were resting on laps. This tune was the prelude to "Hellbound Train" - the song a lot of us were waiting for. Now the energy and excitement was rising. The band played with each other almost in a frenzy. A serious, serious guitar tune, Simmonds and bassist Jim Heil were flying through some incredible riffs. McMahon kept the blues sound with the harp, but the other three were rockin' this song out! They were smokin'! The audience was out of breath just from listening! It's very difficult to describe how you feel during a performance such as this one. You literally feel the music going through you. You can't even wipe the



Photo by Tom Johnson

Kim Simmons and Pete McMahon of Savoy Brown, seen here putting on a "kick-ass show"

smile off of your face. You can't take your eyes off of the band. You can't stay in your seat. You are, quite literally - captured.

Of course, SAVOY BROWN wasn't letting go, they played right into their last tune, "Wang Dang," which gave us the solos of Olson, drumming extraordinarily and Heil, who was VERY, VERY, VERY impressive on his bass. Heil stole the show with this song. He did some work on his bass that led me to believe he was holding-out all throughout the set just to let loose during this moment. Audience participation was happening now - Simmonds, McMahon, and Heil taking the first part of the tune and us following with the second part: "All Nite Long." And by now, as frenetic as we, the audience were, that's just what we wanted, to keep going ALL NITE LONG. After the song ended, Simmonds announced that it was McMahon's birthday and then said to us "Thank you all very much. Goodnight. See you next time." And they left the stage.

That was that, or so they thought. As frenzied as we were, we weren't about to let them take off and leave us now. We wouldn't accept anything but an encore. One more time! And we got it. Same song, continued - but who cared? We needed more music. McMahon and Heil sang together, playing the tune up - rockin' fast and belting out lyrics: "Tell you about a dance, everybody's doin' it, it's the SAVOY BROWN!" -or- "Crazy 'bout your limousine, wanna make your engine scream!" And the song ended up with who else? Simmonds. He finished up with some of the most powerful guitar riffs I've ever heard. Every one of us was overflowing with respect and awe for Kim Simmonds. He truly remains one of the finest, more remarkable guitarists of his time.

This time the guys left the stage for good. Simmonds shook hands on his way out. The stage was empty. And a lot of us left Crilley's feeling privileged to have been there to see and hear Kim Simmonds. (or SAVOY BROWN, whichever way it is written - they're one in the same) Brian Wahner and Vic Misiewicz of Twin Sig Production really outdid themselves this time; at least for me, this show will be hard to top.

NEW YEAR'S EVE WITH CYCOMOTOGOAT, G-LOVE & SPECIAL SAUCE, AND BLUES TRAVELER ROSELAND BALLROOM, N.Y.C.

by Chewy

A friend of mine once referred to New Year's Eve as "amateur night," but this was definitely not the case this past December 31, 1994. A sold out crowd in the tiny, historical Roseland Ballroom, located up there in the "Big Apple," was treated to three bands of grandeur. Yes, the year of last was bid farewell to by some of the most diverse bands today, Cycomotogoat, G-Love & Special Sauce, and Blues Traveler.

At exactly 9:00 PM Cycomotogoat (from Hoboken, New Jersey) took the stage for a forty minute set, giving the audience a great batch of original, hard-edged, sometimes punk music. While playing a few tunes off of their self-titled, independent, 1992 Deesel Records release, their road manager tossed copies into the crowd. This gesture was met with some cheers and jeers, as a few CD's flew back at the band and there were yells for the headliner. The trio continued on, not allowing to have their party spoiled by a few big, rotten apples and those who were willing to listen definitely enjoyed what they heard.

After a brief stage change, G-Love & Special Sauce charged into their unique brand of Boston-by-way-of-Philadelphia street rap, blues hip-hop. The crowd started to pack in tighter towards the stage and it was immediately apparent that this band has reached a popularity of great proportions. Mr. Love was in fine spirits, talking to the crowd between the songs and continually expressing his hopes for great things in the new year. The band grooved through cuts off of their debut release on Okeh Records and drew ecstatic applause for the songs "The Things That I Used To Do," "Blues Music," "Baby's Got Sauce," and "This Ain't Living." They also added a few new songs to their set that have yet to be recorded, but the band promised that they would appear on the next album of "love songs." Towards the end of their forty minute set, they celebrated the oncoming year with the tune "cold beverage" and an explosion of champagne and crowd approval.

But, of course, the night belonged to the local boys, Blues Traveler. Appearing on stage around 11:30 PM, the crowd was primed and ready to rock into 1995. The band happily jammed the last twenty-five minutes of 1994 away with old, and new tunes from their latest A&M Records release, "four." Then it was time for the "amateur night" icing to begin, the bringing in of the new year. The club was decked out like a beach, palm trees, surfboards, and crew members in swimwear. From the back of the crowd came the "Blues Traveler Cat" riding atop a surfboard,

followed by the fins of a half dozen sharks. The cat made it to the stage, only to be chomped by the "Mother of all sharks" that had come up from side stage. John Popper was counting down 10...9...8...etc. and the new year was upon the crowd in the tiny ballroom, so...there was a bit of amateurity after all! After much champagne and celebration, the band got back to business and whipped through a large chunk of material. Most of the tunes were originals, but an ass-kicking rendition of "Johnnie B. Goode" proved that the band could do justice to cover tunes as well. Mr. Popper took occasional loads off his feet by sitting down to a few acoustic guitar ditties. "Just Wait," from the latest album, proved to be one of the most soulful renditions of the "acoustic" lot. "Stand," "The Mountain Wins Again," and "Hook" also provided high energy entertainment for the audience.

Three hours after taking the stage, the tired, but happy band, set down their instruments and bid the crowd goodnight and wished all a "Happy New Year."

Award Winning Photography by...

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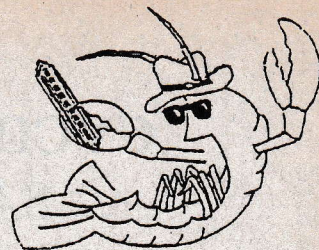
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(See Photo on Page 15)

THE BLUE WAVE

By Ron Stinson



Happy New Year Everyone ! Now that 1994 is past , I have some good news for the start of 1995!

There is a new Blues Club in Vineland, located on 1146 South Delsea Drive, called FAT JACKS. Fat Jacks is a restaurant during the day and evening , that becomes a dinner club / blues club, after 9:00 P.M. FAT JACKS specializes in Ribs and Good Food! Jacks will be featuring live blues bands on weekends, (Fridays and Saturdays,) and in the future it might feature Jazz on Sundays! On Thursday nights the club will host an open mike jam session. The open mike nights will start Thursday , Jan. 19, and the house band and host will be THE DANNY EYER BLUES BAND. (Jam starts at 9:00, No Cover, food served till midnight.)

The following schedule is the weekend lineup for the months of January and February. On Friday, January 20, THIRD DEGREE, Saturday, January 21, RUTH WYAND, Friday, January 27, BLUES AFFAIR, Saturday, January 28, JUNE EVANS and SOUL CONTROL. In February, on Friday the 3rd, ROSIES RHINO BLUES BAND and Saturday, February 4, SONNY RHODES and the Rhodes Warriors, ride into town. On Friday, Feb. 10, THIRTEENTH FLOOR, and on Sat., Feb. 11, MAD DOG and BLUES NIGHT OUT. Following the next weekend will be the JIMMY KING BAND on the 17, and THIRD DEGREE will play on February 18, (Saturday). All shows will start at 9:00 P.M. Cover charge of \$5.00 on each weekend show. Entries served till midnight, (full dinners, plus munchies, will be for your eating pleasure and great prices on food and beverage of your choice.) For more information call 1-800-830- RIBS.



Twin Sig brought Savoy Brown to Crilley's Circle Tavern on Dec. 16th.

In Philly, at the club MID EAST, BO DIDLEY will strut his stuff on Feb. 17th. The DUKES OF DESTINY will be at the Mid East on Feb. 11th. James Cotton is coming to town, but my info isn't complete, so keep your eyes open for a date in February.

Locally, If you missed SAVOY BROWN last month, you missed a great show! I could not believe the clean sound Kim Simmonds had in Crilley's Circle Tavern. Kim Simmonds proved to me what I have heard for many years. (Yes, he is a great guitar player!) I can't wait for the new album!

Speaking of albums, (CDs), BOBBY RADCLIFF has a new release on Black Top Records called, THERE'S A COLD GRAVE IN YOUR WAY, and this one is a 4 star burner! Also, TINO GONZALES has a new CD out on Remedy Records called TWO SIDES OF A HEART. Both artists have been struggling the last four years, but both have released great CDs. If you can find these albums grab them quickly, they may not stay on the shelf too long!

This is a Wrap! If you have News of the Blues, Give me a call. 652-1315. Remember, NO BLUES IS BAD NEWS so ride THE BLUE WAVE, and stay IN TUNE! See Ya!

the **BOTTOM** LINE

by BRUCE PIKE



Hello again. Hope you found last month's column useful. This month, I'd like to talk a little philosophy of bass playing in popular music, and how to be effective on a "session" or Pickup" gig. As you know, any song you may encounter either from sheet music, from a fake book or even a tune that you or a fellow bandmate have composed, will have a specific set of chord changes. If you're actually reading sheet music, enough said. Play the notes as they are written. Unfortunately for many of us, a great deal of sheet music still has the bass line written for the left hand of a pianist. In this case, you'll need to transpose the notes an octave higher than written. If you wish to have any success as a "session" or "pickup" player, get good at this by practicing this sort of sight transposing without your instrument. This will ensure that you have the knowledge down pat when you have the instrument in your hands.

If you are reading the chord changes from a "fake book" or a piece of paper, etc., then you must determine exactly what kind of "feel" the song should have. If the song is a "two beat" country or "rockabilly" type tune, the safest way to approach it is with what my old guitar teacher would refer to as "bass and counterbass" technique. For instance, if the first chord change last for four measures, and the chord is a C major, then you should play alternating half notes of C and G like this:

C / / / /

T				
A				
B	3		3	
		3		3

Also known as the "old root and fifth" method, it is quite the standard on old dance band records, country "two-steps" and in many pop tunes. Check out Led Zeppelin's "Hot Dog" from "In Through The Out Door" or "She's A Woman" by The Beatles as examples. I'm sure you'll be able to think of many more. This approach is also useful for playing the occasional quick version of "The Beer Barrel Polka." And don't laugh I once got a hundred dollar tip because I knew how to play the darned thing!

Unfortunately, time's up for now, but I'll continue with this subject next time, where the bottom line will be, as always, good music.

Local Licks

By ROBERT SEAMAN

This month's column will continue with some more finger strength builders. This time, instead of scale fragments or chromatic examples, we're going to try arpeggios. Arpeggios are simply chords that play one note at a time. You may recognize some of these shapes as chords you already know. Try playing these examples with strict alternate picking, then try sweeping them. See ya next time. 926-8950.

A Minor

T			5	8	<u>12</u>	8		
A			5			10	9	
B	5	8	7	7				10
								12
								7
								8

C Major

T			8	12	<u>15</u>	12		
A			8			13	12	
B	7	10	10	9				14
								15
								10
								12

E Minor

T			7	12	7			
A			8		8	9	9	
B	7	10	9	9				10
								7

John Grasso

Audio Engineer

(609)272-8675

band calendars

The Fabulous Menzel Bros.

JAN
28 Crilley's Circle Tavern,
Brigantine
(In Tune Showcase)



Hotline (610) 259-8363

JAN
26 Middle East, Philly (WDRE
Music Showcase w/Marilynn
Russell)

FEB
18 Nick's, Alexandria, VA



MOMENTS NOTICE

Hotline 294-3228

JAN
20 The Gateway, L.B.I.
28 Crilley's Circle Tavern,
Brigantine
(In Tune Showcase)

FEB
3 The Gateway
4 Private Party
17 The Gateway



Hotline 646-4868

Every Wed. Crilley's Circle
Tavern, Brigantine

JAN
20 Crilley's Circle Tavern
FEB
9 Fireside Tavern, Vineland



eleven



eleven

JAN
20 Uncle Mike's Pizza, Richland
FEB
11 Shark Club, Vineland
14 The Rat, Rowan College,
Glassboro
22 Six Shooters Rock Cafe,
Atlantic City



Hotline 567-CATS

Every Wed. Shark Club,
Vineland(Acoustic Gig)



SOMETHIN' DIFFERENT

for info. & bookings call (609) 728-3686

JAN
13 The Park Grille, Clementon
20 Olde Grads, Oaklyn
FEB
3 The Cherrywood Lounge,
Blackwood*
11 The Park Grille
17 Olde Grads
24 The Cherrywood Lounge

CATNIP JONES

Hotline 646-9193

Every Thurs. Uncle Mike's Country
Pine Inn, Mays Landing
Every Friday The Barn, Smithville

Laura Shawen Band

JAN
19 Bayou, Washington D.C.
28 Crilley's Circle Tavern,
Brigantine
(In Tune Showcase)
FEB
10 Grog and Tankard,
Washington D.C.
14 C.B.G.B.'s, N.Y.C.



Orange Blossom Special

- JAN**
28 Blackcat, Absecon
- FEB**
10 Brownies Lodge,
Bargaintown
11 Brownies Lodge
17 Fett's, Tabernacle
18 Fett's



DANNY EYER BLUES BAND

Every Wed. Uncle Mike's Country
Pine Inn, Mays Landing

Every Thurs. Fat Jack's Barbecue &
Blues, Vineland

Every Sunday (starting February)
Blackcat, Absecon (*tentative*)

Ruth Wyand & The Groove Dawgs

Every Sunday Uncle Mike's Country
Pine Inn, Mays Landing (7pm -
11pm)

Every Thurs. Schooner's, Somers
Point (Blues Jam)

- JAN**
21 Fat Jack's Barbecue &
Blues, Vineland
27 Schooner's
28 Whisper's, Browns Mills
- FEB**
25 Greenbank Inn, Greenbank



Everybody Do It!

HOT LINE 652-3876

- JAN**
20 Blackcat, Absecon
21 Blackcat
27 Uncle Mike's Country Pine
Inn, Mays Landing
28 Uncle Mike's Country Pine
Inn

- FEB**
3 Blackcat
4 Blackcat
10 Greenbank Inn, Greenbank
11 Greenbank Inn
12 Greenbank Inn
17 Blackcat
18 Blackcat
24 Uncle Mike's Country Pine
Inn
25 Uncle Mike's Country Pine
Inn

Scratch the Hat

Hotline 266-2853

- JAN**
14 Lowerbank Inn, Lowerbank
20 Greenbank Inn, Greenbank
21 Greenbank Inn
28 Greenbank Inn
- FEB**
4 The Barn, Smithville
9 T.G. Mugs, Bear, DE
10 T.G. Mugs
11 T.G. Mugs
17 Brownies Lodge,
Bargaintown
18 Brownies Lodge

BRAINSTORM

Every Saturday Jo Jo's Bar
Oceanville

HIGH RISK

- JAN**
20 Brownies Lodge,
Bargaintown
21 Brownies Lodge
27 Brownies Lodge
28 Brownies Lodge
- FEB**
3 Brownies Lodge
4 Brownies Lodge
11 Lacasta, Sea Isle
(Valentine's Party)
24 Brownies Lodge
25 Crilley's Circle Tavern,
Brigantine

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1994: THE BEST AND WORST

Technical Achievement And Performance Awards.

By J.D. Howard

Well I hardly could let 1994 leave us completely without another awards show. I know how much Mr. Stockhausen and others love them so I figured I'd pollute the **In Tune** pages with one of our own. Before I begin let me just say; there is no academy or balloting here. This wasn't really a democratic situation as nobody voted except for myself. Exciting huh? You bet. So dawn your tuxedo's and fancy dresses. Apply the appropriate accessories and rent that limousine, we are off to the first annual "Technical Achievement And Performance Awards".

Best Sound Reinforcement Engineer, National:

Robert Scovill for Rush, Def Leppard. (Scovill's transparent mix is tight and punchy. This guy can really hear whats going on with a room).

Best Sound Reinforcement Engineer, Regional:

Joe White, LeCompt. (Live in concert on a club level. White's drum and guitar sound are the tightest around see a LeCompt show and you'll know why).

Worst Sound Reinforcement Engineer, Regional:

Whoever the jerk was that unplugged a guitar amplifier during an ongoing set at a local Atlantic City rock club. Whoever that was should be permanently assigned to hump-dog duty and never be allowed to touch a console again.

Best Studio Engineer/Producer Team, National:

Hugh Padham, Sting, Melissa Etheridge.
Runner Up, James "Jimbo" Barton, Queensryche, Enya

Best Studio Engineer, Local:

Tom Hollenden, AKA Studios for Eleven:Eleven's, Red To Violet disk. (Hollenden's kick and snare sound win here. His mix is layered with smooth textures).

Best Concert Production, National:

Pink Floyd, Division Bell Tour. Britannia Row did the production honors. (From a technical standpoint this show was as close to perfect as perfect can be. Crystal clear audio and very tasteful, sexy lighting).

Worst Concert Production, National:

Rolling Stones, Voodoo Lounge Tour. (Lousy audio, and SHOWCO even provided production! no punch and absolutely no depth. The Stones played great, really good. But the production was as old and tired as Mick. Plus a vintage Harley costs less than one of their T-shirts, a twelve dollar bumper sticker... HOW %\$#@%\$* MUCH?).

Best Concert Production, Regional:

Eleven:Eleven (These guys have the showmanship down. A tightly packaged, very professional product. The show is well thought through and very entertaining, give 'em a budget and look out!).

Worst concert Production, Regional:

Nah, I better not.....

Best Sound Live, Regional:

Home At Last, The rumor mill says more shows are scheduled soon. These guys sound much better than the disks they released. I think with a good production team they can sound as good on disk as they do live. The live sound has a lot of maturity, punchy and clear. The show pace is excellent. The music really comes together live).

Best Project Studio Combination:

Mackie 24x8 Console with a Pair of Tascam DA-88's.
Big time quality. Real Quiet.

Best House Console, Professional:

Yamaha PM4000. Its just a great board. Plus they added all these cool new lights.....

Best Monitor Console, Professional:

Midas XL3. Tons of aux sends. Loads of mixes. Hard to get around though, The EQ section is really jammed together. Not one of the most user friendly desks around, but then again neither are the British.

Best Concert Sound Cabinet, Professional:

TurboSound's FloodLight and FlashLight System. Fly's real easy. They just sound great. Period.

Best Concert Sound Cabinet, Regional:

The "Martin Bin" A nice smooth low-mid device. It really adds depth and definition in a club environment.

Worst Concert Sound Cabinet, Regional:

Any cabinet with exposed wiring, cracked or blown speakers. Sound familiar? Fix 'em guys, its worth it.

Best Concert Sound Amplifier, Professional:

Crest Pro-Line Amplifiers
Runner Up: QSC, Inc.

Worst Concert Sound Amplifiers, Regional:

Peavey CS-800's Old and New. Smart investment the first time equals quality. Pay now, save later.

Most Innovative Concert Experiment:

Clair Brothers in-ear audience monitor system used on 1994's Yes Talk tour. (It could have been more successful if the promoters would remember to announce the show frequency to the audience prior to the start of the performance).

Most Popular House/Monitor Consoles, Local Audio:

Peavey Mark Series (old as the hills, very affordable and still widely used. Not knocking them, just see them around. Well maybe I am knocking them; poor gain structure, crappy eq section and horrible signal routing).

Most Popular Feedback Frequency, Local Audio:
3,500Khz

Best Venue, Local:
Crilley's, Brigantine. (Mainly for Joe Crilley's patient support of local, original acts).

Worst Venue, Local:
Any club that says one thing and pays another.

Most Popular Move by Regional Acts:
Going into a club without management or a performance contract.

Most Popular Result:
Getting bumped and or stiffed.

Best "In Tune" Article:
The Watchdog by John C. Stockhausen on Awards Shows.

Best Move By Publication, Local:

"The Whoot!". For never, ever letting us read a negative review that related to a casino property.

Worst Move By Publication, Local:

"The Spiral" for virtually plagiarizing the "In Tune" magazine format. I mean not that the "In Tune" layout is anything spectacular. "The Spiral" is a basic duplicate of style and form. Except the writing is weaker, the "girl of the month" (original, huh?) girls are by far less attractive and apparently nobody on the production staff ever took a paste up course in news and print media.

Best Radio Station
Q104.3 FM, New York City, WHJY 94.1FM Providence, RI
If you are ever in the area and have the chance please patronize these stations. They exemplify great programming, super pacing and a decent commercial to music ratio. (I could not find any one particular station closer that dealt in the classic/popular rock format).

Worst Radio Station In South Jersey:
All of them (except for maybe WLFR 91.7 for its always changing format, for a resort town you would think a higher standard of talent and marketing would be in order).

Best Radio Commercial, Seasonal:
One Stop car Audio, Cardiff. "Larry King Interviews Santa Claus".

Worst Television Commercial, Seasonal:
Seasons, Wildwood.

Best Television Station In South Jersey:
None.

Worst Television Station In South Jersey:
WMGM TV-40. My high school cable station produced a far superior technical product (buy some TBC's guys and my grandmother can light a news set better).

Best Cable Company, Regional:

Sammons. I just can't get enough dry programming in my fiber optic diet. Crash and burn Sammons, with the advent of RCA's mini dish and related product lines. You guys have ripped the public long enough.

Best Party Act, Local:
High Risk, Murray, Reynolds and company keep the antics up as they kick out some unique versions of classic and current covers.

Worst Act, Local:
Anybody who shows up late, has an attitude with the crowd and or insults its own members.

1995 Predictions:

Mid-Line recording studios will make a strong comeback. People will start plugging their guitars back in. Oversized drumkits will become obsolete. Multi-band rock shows will make a stadium sized comeback.

I could have chosen a some losers in a few categories but I resentfully declined the honor. I have always said in my Tech Talk column that substandard quality in technicians and performers will eventually fade hard in due time. Well that about wraps up this years winners. You might not agree with my choices, well too bad, I guess you will have to secure your own column then you can pick your own. The winners will be happy to know that they have won absolutely nothing (I'm sure the expectations were extremely high). The entertainment business is a tough ride and to win you must have consistency, longevity and strong marketability. These winners I selected, in my opinion have in one way or another achieved one of these difficult characteristics. Actually many of them even have a lot of talent. Until next year.

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c/o In Tune Magazine
P.O. Box 333
Northfield, NJ 08225



Bringing In The New Year



Catnip Jones at the Smithville Barn



Brainstorm at Jo Jo's Bar



Orange Blossom Special at Brownies Lodge



Thriller with Banshee at Crilley's Circle Tavern

(photos by Ed Mason)

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JANUARY 1995



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THEATRE OF LIVING ARTS

MAGNAPOP
YELLOWMAN

February 3rd

8 pm

February 5th

8 pm

TROCADERO

TOM JONES

February 21st & 22nd

8 pm

MIDDLE EAST

DUKES OF DESTINY
BO DIDDLEY

February 11th

February 17th

TROP WORLD

JOE COCKER

March 18th

9 pm

CAESARS

MOODY BLUES

February 9th - 12th

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February 4th

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March 3rd

March 4th

11 pm

11 pm

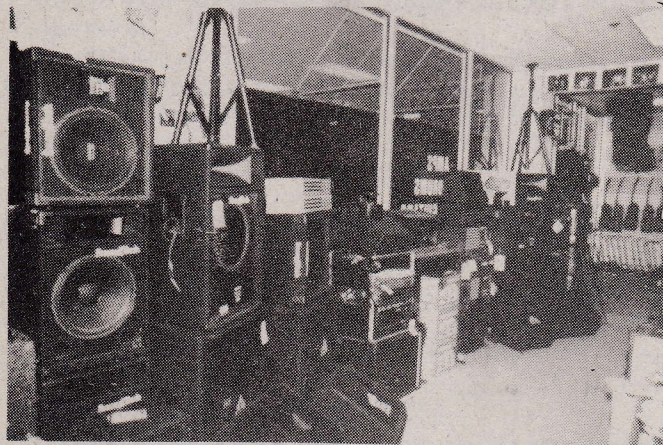
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